

Til min Ven Bror Beckmann

SAGA-DRØM

SAGEN-TRAUM | RÊVE DE SAGA

DREAM OF SAGA

komponiert von

CARL NIELSEN

op. 39

EIGENTUM DES VERLEGERS FÜR ALLE LÄNDER — PROPRIÉTÉ POUR TOUS PAYS
AUFFÜHRUNGSRECHT VORBEHALTEN — DROITS DE REPRÉSENTATION RÉSERVÉS

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Til min Ven Bror Beckmann.

SAGEN-TRAUM.

Meinem Freund Bror Beckmann gewidmet.
Tondichtung für Orchester Op. 39.

RÊVE DE SAGA.

Dédié à mon ami Bror Beckmann.
Composition pour Orchestre Op. 39.

DREAM OF SAGA.

Dedicated to my friend Bror Beckmann.
Composition for Orchestra Op. 39.

Carl Nielsen.

Andante tranquillo.

6125/64 van 207

I.
Flauti.
II. III.

I.
Oboi.
II.

I.
Clarineti in B.
II.

I.
Fagotti.
II.

I. II.
Corni in F.
III. IV.

I.
Trombe in F.
II. III.

Tromboni
tenori I. II.

Trombone basso.

Tuba.

Timpani in C, G.
e Piatto.

Glockenspiel.
(Klockenspiel.)

Andante tranquillo.

Violino I.

Violino II.

Viola.

Violoncello.

Contrabasso.

This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble of instruments, including Flutes (Fl.), Clarinets (Clar. B.), Bassoons (Fag.), Cor Anglais (Cor. F.), Violins (Viol.), Violas (Vla.), Cellos (Cel.), and Double Basses (C. B.). The music is in a key with two flats (B-flat and E-flat) and a 4/4 time signature. The score is divided into measures, with dynamic markings such as *mf* (mezzo-forte) and *dim.* (diminuendo) indicating changes in volume. A section of the score is marked with a large 'A' at the beginning. The notation includes various musical symbols such as notes, rests, and slurs, indicating the melodic and harmonic structure of the piece.

The image displays two pages of a musical score, likely for a symphony, featuring various instruments and dynamic markings. The top page is marked with a large 'B' at the top center. The instruments listed on the left include Fl. I., Trb. ten. I. II., Trb. basso, Tuba, Timp., Viol. I., Vla., Vcl., and C-B. The bottom page includes Fl. I., Clar. B. I. II., Flag. I. II., Trb. ten. I. II., Trb. basso, Tuba, Timp., Viol. I., Vla., Vcl., and C-B. The score is written in 4/4 time and includes dynamic markings such as *pp*, *ppp*, *dim.*, *div.*, *tr.*, and *poco*. The notation includes various musical symbols like notes, rests, and slurs. The bottom page has a double bar line at the end, indicating the end of a section.

This image shows a page of a musical score, likely for a symphony. The score is written for several instruments: Flute I (Fl. I.), Violins I (Viol. I.), Violins II (Viol. II.), Viola (Vla.), Violoncello (Vcl.), and Double Bass (C.-B.). The music is in a key with two flats (B-flat and E-flat) and a 4/4 time signature. The score is divided into three systems. The first system includes staves for Fl. I., Viol. I., Viol. II., Vla., Vcl., and C.-B. The second system includes staves for Viol. I., Viol. II., Vla., Vcl., and C.-B. The third system includes staves for Viol. I., Viol. II., Vla., Vcl., and C.-B. The music features various notes, rests, and dynamic markings such as 'pp' (pianissimo) and 'pizz.' (pizzicato). There are also some markings like 'tr.' (trill) and 'tr.' (trill) in the Viol. II. and Vla. staves. The score is written in a standard musical notation style with a large 'C' at the top left.

I. II.
Cor. F.

I.
Viol.

I.
Vla.

Vcl.

C.-B.

I. II.
Cor. F.

III. IV.

I.
Viol.

II.

Vla.

Vcl.

C.-B.

arco

D

Trpt. ten.
I. II.

Tr-b.
basso.

Tuba.

I.
Viol.

II.

Vla.

Vcl.

C.-B.

dim.

pp

I. Flg. *pp*
 II. *pp*
 I. II. Cor. I. *pp*
 III. IV. *pp*
 Trb. ten. I. II. *pp*
 Trb. basso. *pp*
 Tuba. *pp*
 I. Viol. *mp*
 II. *mp*
 Vla. *mp*
 Vcl. *mp*
 C. B. *mp*

I. Flg. *dim.*
 II. *dim.*
 I. II. Cor. I. *dim.*
 III. IV. *dim.*
 Trb. ten. I. II. *dim.*
 Trb. basso. *dim.*
 Tuba. *dim.*
 I. Viol. *dim.*
 II. *dim.*
 Vla. *dim.*
 Vcl. *dim.*
 C. B. *dim.*

poco rall. *a tempo un pochettino accel.*

Fl. I. II.
Pic.
Cl. I. II.
Fag.
Cor. I. II.
Tr. I. II.
Tromb. I. II.
Viol. I. II.
Vla.
C. B.

dim. *dim.* *dim.* *dim.* *dim.* *dim.* *dim.* *dim.* *dim.* *dim.*

p *p* *pizz.* *mp* *pizz.* *mp* *pizz.* *mp* *pp* *pp*

un poco più mosso

Fl. I. II.
Pic.
Cl. I. II.
Fag.
Cor. I. II.
Tr. I. II.
Tromb. I. II.
Viol. I. II.
Vla.
C. B.

dim. *dim.* *dim.* *dim.* *dim.* *dim.* *dim.* *dim.* *dim.* *dim.*

pp *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

FL. I.

Ob. I.

Fag. I.

Cor. I.
F.

I.

Viol.

II.

Vla.

Vcl.

C.-B.

mp

pizz.

mp

Ob. I.

Fag. I.

Cor. I.
F.

I.

Viol.

II.

Vla.

Vcl.

pp

pp

pp

pp

pp

E

I. Fl. I. *p*
 II. Fl. II. *p*
 I. Ob. *p*
 II. Ob. *p*
 I. Clar. B. *p*
 II. Clar. B. *p*
 I. Fag. *p*
 I. Viol. *p*
 II. Viol. *p*
 Vla. *p*
 Vcl. *p*

I. Fl. I. *mp*
 II. Fl. II. *mp*
 I. Ob. *mp*
 II. Ob. *mp*
 I. Clar. B. *mp*
 II. Clar. B. *mp*
 I. Fag. *mp*
 I. Viol. *mp*
 II. Viol. *mp*
 Vla. *mp*
 Vcl. *mp*

I. Fl. I. *f*
 II. Fl. II. *f*
 I. Ob. *f*
 II. Ob. *f*
 I. Clar. B. *f*
 II. Clar. B. *f*
 I. Fag. *f*
 I. Viol. *f*
 II. Viol. *f*
 Vla. *f*
 Vcl. *f*

I. Fl. I. *mp*
 II. Fl. II. *mp*
 I. Ob. *mp*
 II. Ob. *mp*
 I. Clar. B. *mp*
 II. Clar. B. *mp*
 I. Fag. *mp*
 I. Viol. *mp*
 II. Viol. *mp*
 Vla. *mp*
 Vcl. *mp*

I. Fl. I. *p*
 II. Fl. II. *p*
 I. Ob. *p*
 II. Ob. *p*
 I. Clar. B. *p*
 II. Clar. B. *p*
 I. Fag. *p*
 I. Viol. *p*
 II. Viol. *p*
 Vla. *p*
 Vcl. *p*

I. Fl. I. *mp*
 II. Fl. II. *mp*
 I. Ob. *mp*
 II. Ob. *mp*
 I. Clar. B. *mp*
 II. Clar. B. *mp*
 I. Fag. *mp*
 I. Viol. *mp*
 II. Viol. *mp*
 Vla. *mp*
 Vcl. *mp*

I. Fl. I. *f*
 II. Fl. II. *f*
 I. Ob. *f*
 II. Ob. *f*
 I. Clar. B. *f*
 II. Clar. B. *f*
 I. Fag. *f*
 I. Viol. *f*
 II. Viol. *f*
 Vla. *f*
 Vcl. *f*

I. Fl. I. *mp*
 II. Fl. II. *mp*
 I. Ob. *mp*
 II. Ob. *mp*
 I. Clar. B. *mp*
 II. Clar. B. *mp*
 I. Fag. *mp*
 I. Viol. *mp*
 II. Viol. *mp*
 Vla. *mp*
 Vcl. *mp*

I. Fl. I. *p*
 II. Fl. II. *p*
 I. Ob. *p*
 II. Ob. *p*
 I. Clar. B. *p*
 II. Clar. B. *p*
 I. Fag. *p*
 I. Viol. *p*
 II. Viol. *p*
 Vla. *p*
 Vcl. *p*

12442

Der Dirigent gibt den Solisten ein ruhiges Zeichen zu ihren verschiedenen Einsätzen, läßt sie aber sonst frei spielen, doch in einem Tempo von $\text{♩} = 100$. Wenn die Violinen einsetzen, muß der Dirigent, ohne daß die übrigen Instrumente hierauf achten, natürlich wieder Takt schlagen, aber in einem Tempo von etwa $\text{♩} = 72$. Die Hörner halten den Ton während der ganzen Kadenz. Wenn die Bläser bis an die Fermate gelangt sind, halten sie diese, bis auch die Violinen bei derselben innehalten. Der Akkord wird zart und lange gehalten.

Le chef d'orchestre donne aux solistes un signal silencieux pour leurs différentes attaques, mais les laisse en outre jouer librement, pourtant dans un tempo de M.M. $\text{♩} = 100$. Quand les violons entrent le chef d'orchestre doit naturellement battre la mesure de nouveau, mais dans un tempo de M.M. $\text{♩} = 72$ et sans que les autres instruments y aient égard. Les cors tiennent le ton pendant toute la cadence. Quand les joueurs d'instrument à vent sont arrivés au point de repos, celui-ci sera tenu jusqu'à ce que les violons y se soient arrêtés aussi. L'accord sera délicat et il doit être tenu longtemps.

Cadenza.

mp

Ob. I.

mp

Clar. I. B.

Fag. I.

senza sord.

I. II.

Cor. F.

III. IV.

p molto lunga

Gl. (Kl.)

Piatti.

Viol. I.

Vcl.

C.B.

Fl. I.

Ob. I.

Clar. I. B.

mp

Fag. I.

I. II.

Cor. F.

III. IV.

Gl. (Kl.)

Piatti.

Viol. I.

Fl. I.

Ob. I.

Clar. I.
B.

Fag. I.

I. II.
Cor. F.

III. IV.

Gl.
(Hl.)

Piatti.

Viol. I.

III. Cadenza.
mp

V. Cadenza.
p

cor. ser. VI. Tutti.
p

Fl. I.

Ob. I.

Clar. I.
B.

Fag. I.

I. II.
Cor. F.

III. IV.

Gl.
(Hl.)

Piatti.

Viol. I.

ten.

F Tempo I.

I. Fl.
II. Fl.
I. Ob.
II. Ob.
I. Clar. B.
II. Clar. B.
I. Flag.
II. Flag.
I. II. Cor. F.
III. IV. Cor. F.
I. II. Tr. F.
III. Tr. F.
Trb. ten. I. II.
Trb. basso.
Tuba.
Temp.
F Tempo I.
I. Viol.
II. Viol.
Vla.
Vcl.
C. B.

pp espress.
a 2
pp espress.
pp espress.
pp espress.
pp espress.
pp
pp
pp
con sord.
mf
con sord.
mf
pp
pp
pp
tr.
tr.
tr.

I. Fl.
 II. Fl.
 I. Ob.
 II. Ob.
 I. Clar. B.
 II. Clar. B.
 I. Fag.
 II. Fag.
 I. II. Cor. F.
 III. IV. Cor. F.
 I. II. Tr. F.
 III. Tr. F.
 Tr. b. ten.
 I. II. Tr. b. ten.
 Tr. b. basso
 Tuba.
 Timp.
 I. Viol.
 II. Viol.
 Vla.
 Vcl.
 C. B.

senza sord.
senza sord. pp
senza sord. pp
senza sord. arco
pp arco
pp

molto rall.

Score for various instruments including Flutes (Fl.), Oboes (Ob.), Clarinets (Clar. B.), Bassoons (Fag.), Cor Anglais (Cor. F.), Trumpets (Trb. ten. I, II; Trb. basso), Tuba, Timpani (Timp.), Violins (Viol. I, II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (C.-B.). The score features multiple staves with musical notation, including notes, rests, and dynamic markings such as *ppp* and *poco cresc.*. The tempo marking *molto rall.* is present at the top right and bottom right of the page.

This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble of instruments, including woodwinds, brass, and strings. The tempo is marked "a tempo" at the top. The score is divided into two systems, each with a "a tempo" marking. The first system includes staves for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Clar. B.), Bassoon (Fag.), Cor Anglais (Cor. F.), Trumpet (Tr. F.), Trombone (Tr. b. ten.), Tuba (Tuba.), and Timpani (Timp.). The second system includes staves for Violin (Viol.), Viola (Vla.), Violoncello (Vcl.), and Double Bass (C. B.). The score features various musical notations, including notes, rests, and dynamic markings such as "mf" (mezzo-forte), "dim." (diminuendo), and "p" (piano). The instruments are arranged in a standard orchestral layout, with woodwinds and brass in the upper staves and strings in the lower staves.

Orchestral score page 17, featuring multiple staves for various instruments including Flutes (Fl.), Oboes (Ob.), Clarinets (Clar. B.), Bassoons (Fag.), Cor Anglais (Cor. F.), Trumpets (Tr. F.), Trombones (Trb. ten., Trb. basso.), Tuba, Timpani (Timp.), Violins (Viol.), Viola (Vla.), Violoncello (Vcl.), and Double Bass (C. B.). The score includes dynamic markings such as *pp*, *dim.*, and *calando*.

The score is written for a full orchestra. The instruments are listed on the left side of the page. The staves are arranged in a standard orchestral layout. The music is in 4/4 time. The key signature is one sharp (F#). The score includes various dynamic markings and articulations. The bottom right corner of the page contains the number 875691.